

Incl. TAB

Vol. 9

Beat Scherler

BEST OF POP & ROCK for Classical GUITAR



Billy Talent	Fallen Leaves
Good Charlotte	The River
Avril Lavigne	I'm With You
Bob Marley	Is This Love
Katie Melua	Just Like Heaven
Nirvana	All Apologies
Cat Stevens	Father And Son
Amy Winehouse	You Know I'm No Good

EDITION

DUX

819

BEST OF POP & ROCK for Classical GUITAR

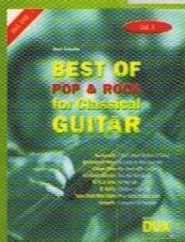
Vol. 9

STADTBÜCHEREIEN HAMM

Stadtbüchereien Hamm



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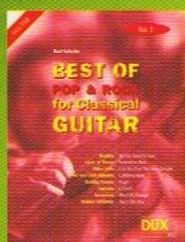
**Best Of Pop & Rock For Classical Guitar
Vol. 1/D 811**

Aerosmith I Don't Want To Miss A Thing
Backstreet Boys As Long As You Love Me
Céline Dion My Heart Will Go On
Michael Jackson You Are Not Alone
K-Ci & JoJo All My Life
R. Kelly I Believe I Can Fly
Take That/Bee Gees How Deep Is Your Love
Vangelis Conquest Of Paradise



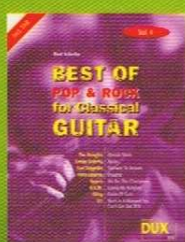
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Vol. 2/D 812**

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Bon Jovi Always
Toni Braxton Un-Break My Heart
Mariah Carey Without You
Phil Collins You'll Be In My Heart
4 The Cause Stand By Me
Bob Marley & The Wailers No Woman No Cry
Metallica Nothing Else Matters



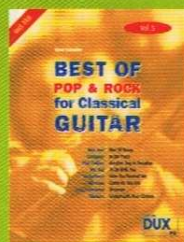
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Vol. 3/D 813**

The Beatles All You Need Is Love
Guns 'n' Roses November Rain
Elton John Can You Feel The Love Tonight
Red Hot Chili Peppers Californication
Rolling Stones Angie
Santana El Farol
Scorpions Wind of Change
Robbie Williams She's The One



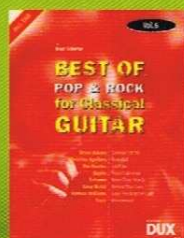
**Best Of Pop & Rock For Classical Guitar
Vol. 4/D 814**

The Bangles Eternal Flame
Lenny Kravitz Again
Led Zeppelin Stairway To Heaven
John Lennon Imagine
Queen We Are The Champions
R.E.M. Losing My Religion
Sting Fields Of Gold
U2 Stuck In A Moment You Can't Get Out Of It



**Best Of Pop & Rock For Classical Guitar
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Bon Jovi Bed Of Roses
Coldplay In My Place
Phil Collins Another Day In Paradise
Mr. Big To Be With You
Nickelback How You Remind Me
Nirvana Come As You Are
Ozzy Osbourne Dreamer
Shakira Underneath Your Clothes



**Best Of Pop & Rock For Classical Guitar
Vol. 6/D 816**

Bryan Adams Summer Of '69
Christina Aguilera Beautiful
The Beatles Let It Be
Eagles Hotel California
Extreme More Than Words
Limp Bizkit Behind Blue Eyes
Oasis Wonderwall
Vanessa Williams Save The Best For Last



**Best Of Pop & Rock For Classical Guitar
Vol. 7/D 817**

James Blunt You're Beautiful
Coldplay Speed Of Sound
Guns 'n' Roses Knockin' On Heaven's Door
Green Day Boulevard Of Broken Dreams
Keane Everybody's Changing
The Police Every Breath You Take
Status Quo Whatever You Want
3 Doors Down Here Without You



**Best Of Pop & Rock For Classical Guitar
Vol. 8/D 818**

Deep Purple Smoke On The Water
Incubus Love Hurts
Linkin Park Shadow Of The Day
Phantom Planet California
Pink Dear Mr. President
Plain White T's Hey There Delilah
Red Hot Chili Peppers Dani California
Steppenwolf Born To Be Wild

Billy Talent

Fallen Leaves

Good Charlotte

The River

Avril Lavigne

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You Know I'm No Good

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BEST OF POP & ROCK for Classical GUITAR

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ZEICHENERKLÄRUNG / NOTATION GUIDE

In der Tabulatur
in tablature



Finger der linken Hand
left-hand fingering



Finger der rechten Hand
right-hand fingering



1 — 1

Führungsfinger der linken Hand rutscht
guide finger in left-hand shifting



Kleiner Barré (Quergriff): 5 oder weniger Saiten werden gedrückt
partial bar: indicates that 5 strings or less are covered



Großer Barré (Quergriff): alle 6 Saiten werden gedrückt
full bar: indicates that all 6 strings are covered

C III

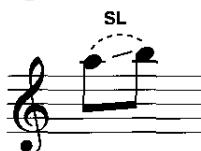
Großer Barré (Quergriff) im 3. Bund / *full bar in 3rd fret*



Aufschlag (linke Hand) / *hammer-on (left hand)*



Abzug (linke Hand) / *pull-off (left hand)*



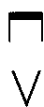
Rutscher / *Slide*



klingen lassen / *let ring*

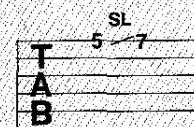
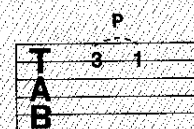
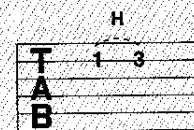


Flageolet natürlich (leere Saite) / *harmonic (open string)*



Abschlag / *down-stroke*

Aufschlag / *up-stroke*



Saitennummer
number of string

* im deutschen Sprachraum: b = h

Spielrhythmus / playing rhythm

Wie du mit der Original-CD mitspielen kannst

How to play with the original CD

All Apologies

Originaltonart D \flat -Dur
original key D \flat -major

stimme $\frac{1}{2}$ Ton tiefer
tune down $\frac{1}{2}$ step

Fallen Leaves

Originaltonart C-Moll
original key C-minor

Kapodaster 3. Bund
capo on 3rd fret

Just Like Heaven

Originaltonart A-Dur
original key A-major

Kapodaster 2. Bund
capo on 2nd fret

The River

Originaltonart D-Moll
original key D-minor

stimme 2 Töne tiefer
tune down 2 steps

I'm With You

Originaltonart A-Dur
original key A-major

Kapodaster 2. Bund
capo on 2nd fret

Father And Son

Originaltonart A-Dur
original key A-major

Kapodaster 2. Bund
capo on 2nd fret

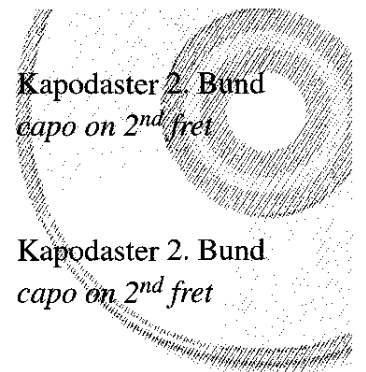
You Know I'm No Good

Originaltonart D-Moll
original key D-minor

Is This Love

Originaltonart A-Dur
original key A-major

Kapodaster 2. Bund
capo on 2nd fret



All Apologies

Nirvana – Unplugged Version

Music & Words: Kurt Cobain
Bearbeitung: B. Scherler

⑥ = D

♩ = 110

Intro

15

TAB


2 0 3 3 0 2 2 0 4 4 4 0 2 2 0 0 0 0

19

TAB

2 0 3 3 1 2 2 0 4 4 4 0 2 2 0 0 0 0

23

*1)  Refrain

TAB

2 0 3 3 0 2 2 0 0 0 0 4 5 5 5 5 5 5 5 5 5 5

27

TAB

2 0 3 3 0 2 2 2 0 0 2 0 2 5 5 5 5 5 5 5

31

TAB

35 Verse

TAB

39

TAB

43

TAB

47

Dal 8 al
0 - 0

51

55 Interlude

59 Coda

63

TAB

67

♩ II

4 2 3

3 x

decresc.

rit.

TAB

* 1)

Ossia:
Refrain

25

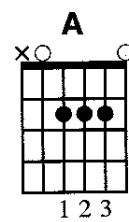
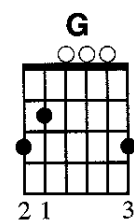
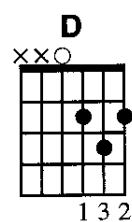
i m m

TAB

29

i m i

TAB



All Apologies

Intro

D



Verse

1. What else should I be? | All a-pol-o-gies. | What else should I say? |

Ever-y-one is gay. | What else should I write? | I don't have the right. |

Refrain
G

What else should I be? | All a-pol-o-gies. | In the sun, |

A

in the sun. | I feel as one. | In the sun, in the sun ... | mar-ried, |

Verse

D

bur-ied. | 2. I wish I was like you, | eas-i-ly a-mused. |

Find my nest of salt, | ever-y-thing is my fault. | I'll take all the blame, |

aq-ua sea-foam shame. | Sun-burn with freez-er-burn, | chok-ing on the ash-

A

-es of her en-e-my. || **Dal** **al** **-** **-** | Mar-ried, | bur-ied, | yeah, yeah, yeah, yeah. ||

Interlude

Coda

D

| All a-lone is all | we are. | All a-lone is all |

we are. | All a-lone is all | we are. | All a-lone is all | we are. ||

3 x

||: All a-lone is all | we are. ||: All a-lone is all | we are. ||
decresc. *rit.*

D

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Fallen Leaves

Billy Talent – Album Version

Music & Words: Ian D'Sa/
Ben Kowalwicz/Aaron Solowoniuk
Bearbeitung: B. Scherler

$\text{♩} = 122$

Intro

p p p p simile

SL

SL

5 Refrain

9 Interlude

13 Verse

17

2 0 1 0 1 3 3 2 0 0

0 0 3 1 3 1 3 1

1 2 3 3 3 2 1 2 0 0 0 0

1 0 3 3 3 0 1 2 2 2

21 (Verse)

The musical score for '21 (Verse)' consists of a guitar melody and a corresponding TAB. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a repeat sign. The TAB is written on a six-line staff below the melody, using numbers 0-3 to indicate fret positions. The TAB includes a double bar line and a repeat sign. The melody and TAB are divided into four measures by vertical bar lines. The melody features a mix of eighth and sixteenth notes, often beamed together, and includes a key signature change to one flat (Bb) in the second measure. The TAB uses various fretting techniques, including single notes, double notes, and triplets.

TAB

[illegible][illegible]

[illegible]

1. Interlude

The musical score for '1. Interlude' is presented in two systems. The top system shows a guitar melody on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bottom system shows the corresponding fret numbers for the guitar, labeled T, A, and B. The T and A lines are numbered 1 through 3, while the B line is numbered 0 through 3. The fret numbers are placed below the staff, with some numbers grouped by a horizontal line to indicate a slide or a specific fingering.

37 2. Interlude

CIII

41

Guitar Tab:

7 H 0 0 0 H 0 3 0 1 0 3 0 1 0 1 0 1 1 0 3 3

Bass Tab:

0 0 0 3 0 2 3 2 0 3

Bridge

45

TAB

3 0 1 0 3

2 0 2

3 1 3 0 1

2 0 3

0 1 0 3

2 0 2

1 3 0 3 1

2 0 3

3 0 1 0 3

2 0 2

1 3 0 3 1

2 0 3

3 0 1 0 3

2 0 2

Interlude

50

TAB

1 3 0 3 1

2 0 3

0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

1 1 1 1 0 0 0 0

2 2 2 2 1 2 1 2

Refrain

54

TAB

0 0 3 1 1 1 1 1

1 2 2 2 2 0 2

1 1 1 1 2 2 2 2

3 2 3 2 0 0 0 0

2 2 2 4 1 2 0

3 3 3 5 2

1 1 3 0 2 0

0 0 0 1

1 2 1 3 0 0 0

2 2 1 0 0 0

58

TAB

0 1 0 3 1 1 1

1 2 3 3 0 0

1 1 1 1 1 1 1

2 2 2 2 2 2 2

0 0 0 0 2 0

0 0 0 1 2 0

0 0 0 0 1

0 0 0 0

2 2 0

Fallen Leaves

Intro

Am E (E) C F Dm Am E

— In a crook-ed lit-tle town, they were

Refrain

Am E

lost and nev-er found, fall-en leaves, fall-en leaves, fall-en leaves on the ground.

Interlude

Am E

(E) C F Dm C E Verse Am E C E 1. I hitched a ride, un-til the coast

Am E C E Am F G C — to leave be-hind, all of my ghosts. Search-ing for some-thing, I could-n't find at

(Verse)

F Dm C E Am E C E Am home. Can't get no job, can you spare a dime? Just one more

C E Am F G C F E — and I'll be fine, I swear to God, this will be my one last time! In

Refrain

Am E C F Dm crook-ed lit-tle town, they were lost and nev-er found, fall-en leaves, fall-en leaves, fall-en

C E Am E C leaves on the ground. Run a way be-fore you drown, or the streets will beat you down, fall-en

F Dm C E 1. Interlude Am E C E Am E C E leaves, fall-en leaves, fall-en leaves on the ground.

2. Interlude

Am E C Dm F Am G Am E

C **Dm** **F** **Am** **G** **Bridge** **Dm** **E** **Am** **C**

— I nev-er once thought — I'd ev-er be caught.

Dm **E** **Am** **C** **Dm** **E** **Am** **C**

— Star-ing at side-walks, — hid-ing my track marks. — I left my best friends, — or did they just leave

E **E7/G#** **Interlude** **Am** **E** **C** **F** **Dm** **Am** **E**

me? — In a

Refrain **Am** **E** **C** **F** **Dm**

crook-ed lit-tle town, they were lost and nev-er found, fall-en leaves, fall-en leaves, fall-en

1. **C** **E** 2. **C** **E** **Am**

leaves on the ground. — In a : leaves on the ground. —

Am **E** **C** **F** **Dm** **G** **E7/G#**

Am **E**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Just Like Heaven

Katie Melua – Album Version

Music & Words: Robert James Smith,
Simon Gallup, Porl Thompson,
Laurence Andrew Tolhurst, Boris William
Bearbeitung: B. Scherler

$\text{♩} = 134$
Intro

5

Verse

9

13

17

TAB

0 3 3 0 1 1 3 1 0 1 0 0 0 2 0 1 0 0 0 1 0

3 2 0 0 3 3

21

TAB

1 0 0 0 2 2 2 1 0 1 0 0 0 2 2 2 3 0

3 3 2 0 0 0 0 2 3 2 3 0

Interlude

25

TAB

7 7 7 5 5 3 2 2 2 0 0 1 1 0 0 1 3 1 0 0 1 0

0 0 0 0 0 0 3 2 0 2 2 0 0 3 3

Verse

29

TAB

0 3 3 3 0 1 1 3 3 3 0 1 1 0 0 0 2 0 1 0 0 0 2

3 2 0 0 0 0 0 0 0 0 3 2 3 0

33

33

1 0 0 0 2 1 1 0 0 0 2

3 3

[illegible]

41

Musical score for guitar, measure 41. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by fret numbers (TAB) below the staff.

Refrain

45

Repeat

TAB

7 5 3 5 3 7 5 3 5 3 2 0 2 0 0 0 0 0 0 0 1 1 0 0 1 1

49

TAB

7 5 3 5 3
0 0
0 0

2 2 2 2 0
0 0 0 0 0
3 3 3 3 3

53

TAB

1 1 1 0 0
0 2 0 3 0 3
3 3 3 2 0 2

3 3 3 1 0
0 0 0 2 0

Interlude

57

TAB

0 2 2 2 2
0 2 0 1 0 2
3 2 0 1 0 2

7 7 7 5 5 3
0 0 0 0 0 0
0 0 0 0 0 0

2 2 2 0 0
3 3 3 0 2
0 0 0 0 2

61

TAB

1 1 0 0 1
2 2 2 2 2
0 0 0 0 0

3 1 0 0 1 0
0 2 0 1 0
3 3 3 3 3

Dal $\frac{8}{4}$ al
 $\phi - \phi$

TAB

0 1 0 2
3 2 0 2
3 2 0 2

65

TAB

7 5 3 5 3

0 0

2 0 2 0

0 0

2 0 2 0

69

TAB

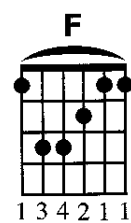
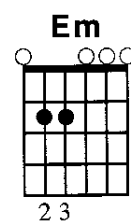
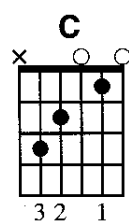
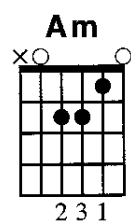
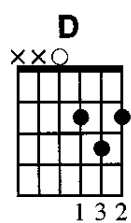
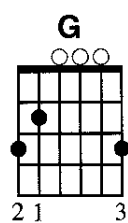
7 5 3 5 3

0 0

2 2 2 2 0

0 1 3 1

3 2 3



G

Zupfbegleitung:
Picking Pattern:

TAB

7 5 3 5 3

0 0

2 2 2 2 0

0 1 3 1

3 2 3

Rhythmusbegleitung:
Strum Pattern:

TAB

7 5 3 5 3

0 0

2 2 2 2 0

0 1 3 1

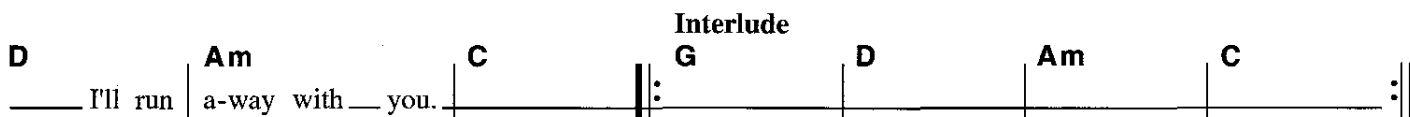
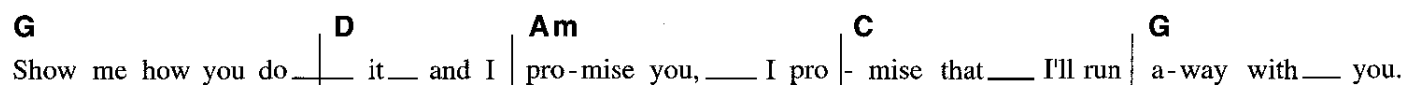
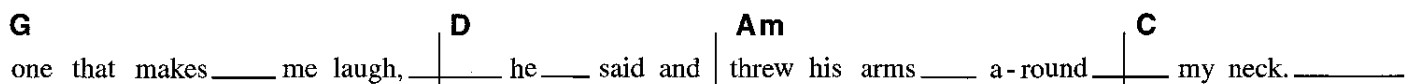
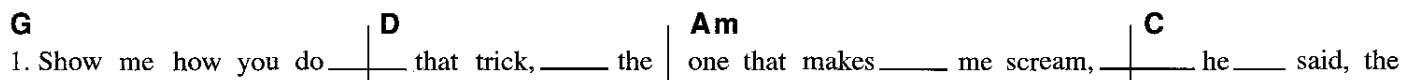
3 2 3

Just Like Heaven

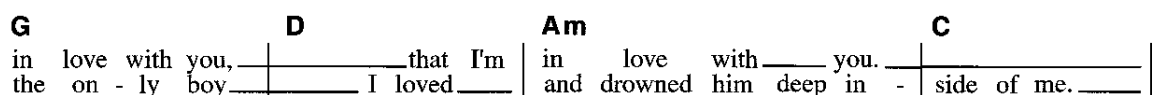
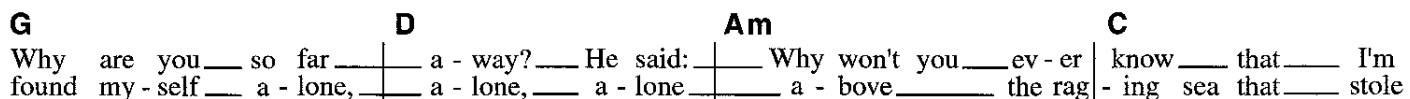
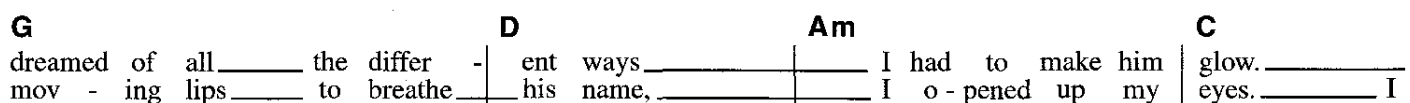
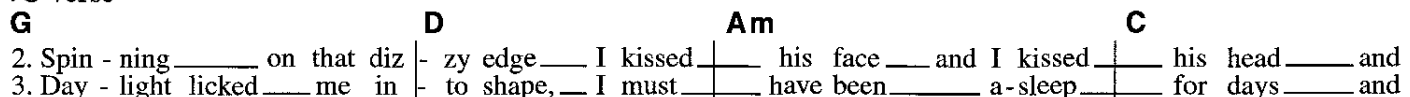
Intro



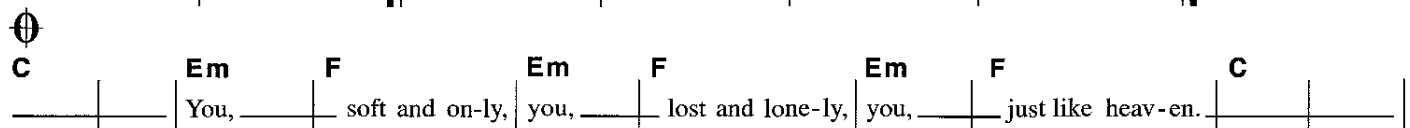
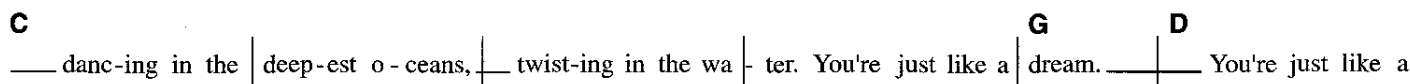
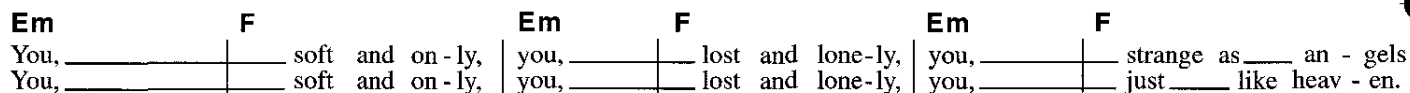
Verse



Verse



Refrain



The River

Good Charlotte – Acoustic Version

Music & Words: Benji Madden
Joel Madden/ Don Gilmore
Bearbeitung: B. Scherler

$\bullet = 128$
Intro

5

9 Verse

13

17

TAB

21

TAB

25 **Pre-Refrain**

TAB

30 **Refrain**

TAB

35

TAB

3 3 3 3 3 3 5 5 5 5 7 3 7 7 3 3 3 3 2 3 3 3 3

39

TAB

2 3 3 3 3 3 5 5 5 5 7 3 7 7 5 3 2 3 0 5 5 5 3 2 3

43

TAB

3 7 7 7 7 7 8 8 7 5 5 7 3 0 7 3 3 3 2 3 3 3 3 2 3 3 3 3

48

Verse

TAB

2 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 3 2 0

53

Musical notation for measures 53-57. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar TAB system with two staves. The top TAB staff contains fret numbers (0, 1, 2, 3) and a 'T' label. The bottom TAB staff contains fret numbers (0, 2, 3) and a 'B' label. Rhythmic notation is represented by vertical stems and flags below the TAB staves.

58

Musical notation for measures 58-62. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth notes and quarter notes. Below the staff is a guitar TAB system with two staves. The top TAB staff contains fret numbers (0, 2, 3) and a 'T' label. The bottom TAB staff contains fret numbers (0, 2, 3) and a 'B' label. Rhythmic notation is represented by vertical stems and flags below the TAB staves.

63

Musical notation for measures 63-66. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar TAB system with two staves. The top TAB staff contains fret numbers (0, 2, 3) and a 'T' label. The bottom TAB staff contains fret numbers (0, 2, 3) and a 'B' label. Rhythmic notation is represented by vertical stems and flags below the TAB staves.

67

Pre-Refrain

Musical notation for measures 67-70, labeled 'Pre-Refrain'. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar TAB system with two staves. The top TAB staff contains fret numbers (0, 2, 3) and a 'T' label. The bottom TAB staff contains fret numbers (0, 2, 3) and a 'B' label. Rhythmic notation is represented by vertical stems and flags below the TAB staves.

71

TAB

Refrain

75

TAB

79

TAB

83

TAB

[illegible]

91 **Coda**

The musical score for measures 91-95 is as follows:

Measure	91	92	93	94	95
Staff 1 (Treble)	Rest, F#4, G4, A4, B4, A4, G4, F#4	F#4, G4, A4, B4, A4, G4, F#4, E4	F#4, G4, A4, B4, A4, G4, F#4, E4	F#4, G4, A4, B4, A4, G4, F#4, E4	Rest, F#4, G4, A4, B4, A4, G4, F#4
Staff 2 (Guitar TAB)	7 0 0, 3 0 0, 3 3, 2 3, 3 3	0 0 0, 3 0 3, 3 3, 0 0 0, 0 0 0	0 0 0, 2 2 2, 2 2 2, 2 2 2	0 0 0, 3 3, 3 3, 0 0	7 0 0, 3 0 0, 3 3, 0 0
Staff 3 (Bass)	0, 0, 3, 3, 3	3, 3, 3, 3, 3	3, 3, 3, 3, 3	3, 3, 3, 3, 3	0, 0, 3, 3, 3

[illegible]

The River

Intro

Em | **C** | **G** | **A** | **Em** | **C** | **G** | **A** ||

Verse

Em | **Em/D** | 1. As I walk through t

Cmaj7 | **G/B** | **G** | **G/F#** | **Em** | **(Em)** | **Em/D** | **Cmaj7** | **G/B** |
val-ley of _____ the | shad-ow of _____ LA, | _____ the | foot-steps that were next | _____ to me _____ ha

G | **G/F#** | **Em** | **(Em)** | **Em/D** | **Cmaj7** | **G/B** |
gone their sepa-rate ways. | _____ I've seen e- | nough now _____ to know that | beau-ti-ful things _____ do

G | **D/F#** | **Em** | **(Em)** | **Em/D** | **C** | **G/B** |
al-ways stay _____ that way. | _____ I've done e- | nough now _____ to know this | beau-ti-ful place _____ is-

Pre-Refrain

G | **D/F#** | **Em** | **G** | **A** |
eve-ry-thing _____ they say. | _____ || _____ I | heard _____ that | e-vil comes _____ dis-guised, | _____

Refrain

G | **A** | **Em** | **C** |
_____ like the cit-y of an- | gels, _____ I'm | walk-ing towards _____ the light. | _____ || _____ Bap-tized in the | riv-er _____ seen

G | **A** | **Em** | **C** |
vi-sion of my life and I | wan-na be de-liv-ered. _____ | _____ In the cit-y was a | sin-ner, _____ done

G | **A** | **Em** | **C** |
lot of things wrong _____ but I | swear I'm a be-liev-er. _____ | _____ Like the prod-i-gal son _____ | I was out on my own

G | **A** | **Em** | **C** |
_____ Now, I'm try-ing to find _____ | _____ my way _____ back home. | _____ Bap-tized in the | riv-er, _____ I'm

Verse

G | **A** | **Em** | **(Em)** | **D** |
liv-ered, _____ I'm de- | liv-ered. _____ | _____ 2. You're from a || small town. _____ You're gon-

C | **G/B** | **G** | **D/F#** | **Em** | **(Em)** | **D** | **C** | **G/B** |
grow up fast _____ | un-der-neath _____ these lights. | _____ Down in | Hol-ly-wood _____ on the | boul-e-ward _____ t

G | **D/F#** | **Em** | **(Em)** | **D** | **C** | **G/B** | **G** | **D/F#** |
death comes back to life. | _____ to the | pray-ing moth-er and the | wor-ried fath-er. | Let your chil-dren gc

Em | **(Em)** | **D** | **C** | **G/B** | **G** | **D/F#** | **Em** |
_____ If | they come back, _____ they'll | come on strong-er and | if they don't, _____ you'll know. | _____

Pre-Refrain

G | **A** | **G** |
_____ They | say _____ that | e-vil comes _____ dis-guised, | _____ | _____ like the cit-y of an- | gels, _____

Refrain

A | **Em** | **C** | **G** |
walk-ing towards _____ the light. | _____ || _____ Bap-tized in the | riv-er _____ seen a | vi-sion of my life and

A **Em** **C** **G**
 wan-na be de-liv-ered. In the cit-y was a sin-ner, done a lot of things wrong but I

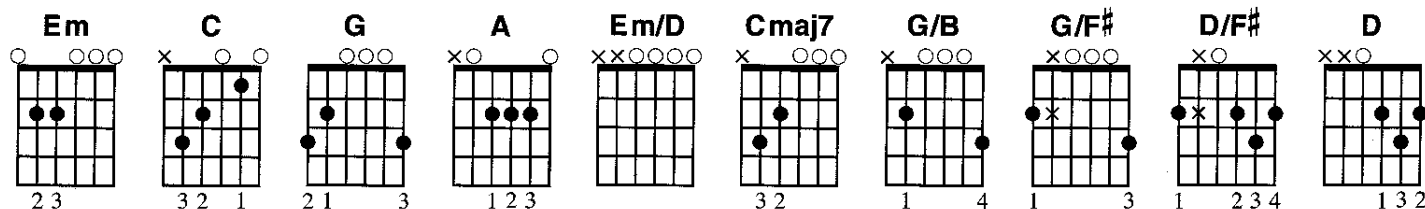
A **Em** **C** **G**
 swear I'm a be-liev-er. Like the prod-i-gal son I was out on my own. Now, I'm try-ing to find

A **Em** **C** **G** **A**
 my way back home. Bap-tized in the riv-er, I'm de-liv-ered, I'm de-liv-ered.

Coda

Em **C** **G** **A** **Em** **C**
 Bap-tized in the riv-er, on my own. Bap-tized in the riv-er, on my

G **A** **Em** **C** **G** **A** **Em**
 own.



Em

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

2 Akkorde pro Takt:
2 chords in a bar:

Em **Em/D**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

I'm With You

Avril Lavigne – Album Version

Words & Music: Avril Lavigne
 Lauren Christy,
 Scott Spock & Graham Edwards
 Bearbeitung: B. Scherler

♩ = 152

Intro

1.

4. 2. Verse

8.

11.

14

Refrain

TAB

3 1 0 1 0 2 2 3 3 3 3 3 0 2 3 3 3 3 5 7 0 0 3 3 0 0

18

TAB

1 0 2 3 3 3 3 5 7 0 0 1 0 1 3 3 5 5 5 5 5 3 2 0 0 3 0

22

TAB

3 2 0 0 0 2 3 2 0 3 2 0 0 0 2 0 2 2 0 0 0 0 0 0

26

1. 2.

TAB

0 0 0 3 3 3 0 0 0 0 2 0 2 0 0 0 0 0 0 0 3 3 3 3

32

35

39

39

4

TAB

5 7 1 1 1 3 3 5 5 5 5 5 3 2 3 2 0 0 0 2

0 0 7 7 0 3 3 3 0 3 3

3 3 3 0 3 3

43

TAB

3 2 0 3 2 0 0 0 3 3 5 7 1 0 1 3 3 3 3 0 0 3 2 3

[illegible]

51

1. 2.

TAB

3 2 0 3 2 0 3 3 0 0 3 3 0 0 0 2 0 2 2 2 0 0 3 3 3 3 3 3 0 0

54

rit.

I'm With You

Intro
G A C G A C
 1. 2.
 Verse
E5
 1. I'm stand - in' on a bridge.
 look - in' for a place.

C5 **E5** **C5**
 wait - in' in the dark. I thought that you'd be here by now. The
 search - in' for a face. Is an - y - bod - y here I know? 'Ca

E5 **C5** **E5**
 noth - in' but the rain, no foot-steps on the ground, I'm lis - ten - ing but there's
 noth - in's go - in' right. And eve - ry - thing's a mess. And no one likes to be

C **D** **Am7** **D**
 sound. Is - n't any - one try - in' to find me? Won't some - bod - y come take
 lone. Is - n't any - one try - in' to find me? Won't some - bod - y come take

C **Refrain**
Gsus2 Asus4 Cadd9
 home? It's a damn cold night, tryin' to fig - ure out this life. Won't
 home?

Gsus2 **Asus4** **Cadd9** **Em** **D** **Cadd9**
 take me by the hand, take me some - where new? I don't know who you are, but I, I'm

Em **C** **Em** **C** **C5** **D5**
 you. I'm with you. Mmh. 2. I'm Yeah, why is eve - ry - thing so

Am **D5** **Am** **D**
 fus - ing? May - be I'm just out of my mind? Yeah, yeah, yeah, yeah, y

Cadd9 **Bm7** **D5** **Refrain**
Gsus2 Asus4 Cadd9
 yeah, yeah, yeah, yeah, yeah. It's a damn cold night, tryin' to fig

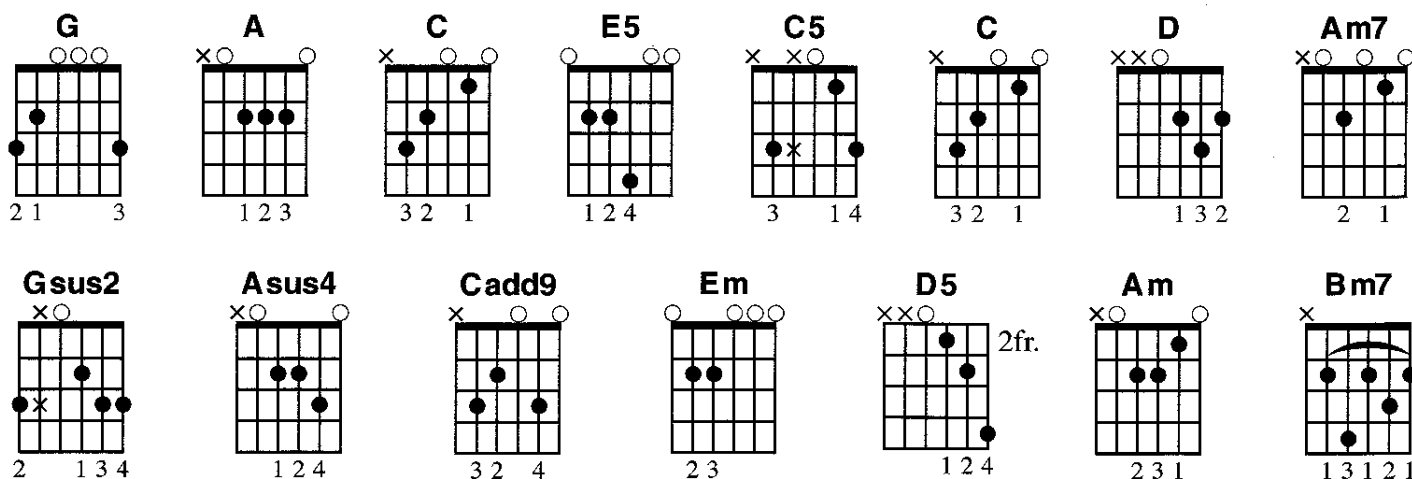
G **A** **Cadd9** **Gsus2** **Asus4** **Cadd9**
 out this life. Won't you take me by the hand, take me some - where new? I c

Em D Cadd9 Gsus2 Asus4 Cadd9
 know who you are, but | I ... _____ It's a ||: damn cold | night, _____ tryin' to fig-ure |

Gsus2 Asus4 Cadd9 Gsus2 Asus4 Cadd9
 out this | life. _____ Won't you | _____ take me by the hand, take me | some-where new? _____ I don't |

Em D Cadd9 Cadd9 Em C
 know who you are, but | 1. I ... _____ It's a :|| 2. I ... _____ I'm with | you. _____ | I'm with |

Em Cadd9 G
 you. _____ | I'm with | you. _____ ||



G A

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Father And Son

Cat Stevens (Yusuf)/Ronan Keating –
Album Version

Words & Music: Cat Stevens
Bearbeitung: B. Scherler

$\text{♩} = 72$
Intro

Verse

SL

SL

6

11

16

TAB

Verse

21

Musical notation for measures 21-24 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0-3) and a 'TAB' label. The measures are divided into four groups of four measures each. The first group (measures 21-24) shows a sequence of notes and fret numbers. The second group (measures 25-28) shows a sequence of notes and fret numbers. The third group (measures 29-32) shows a sequence of notes and fret numbers. The fourth group (measures 33-36) shows a sequence of notes and fret numbers.

25

Musical notation for measures 25-28 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0-3) and a 'TAB' label. The measures are divided into four groups of four measures each. The first group (measures 25-28) shows a sequence of notes and fret numbers. The second group (measures 29-32) shows a sequence of notes and fret numbers. The third group (measures 33-36) shows a sequence of notes and fret numbers. The fourth group (measures 37-40) shows a sequence of notes and fret numbers.

30

Musical notation for measures 30-33 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0-3) and a 'TAB' label. The measures are divided into four groups of four measures each. The first group (measures 30-33) shows a sequence of notes and fret numbers. The second group (measures 34-37) shows a sequence of notes and fret numbers. The third group (measures 38-41) shows a sequence of notes and fret numbers. The fourth group (measures 42-45) shows a sequence of notes and fret numbers.

34

Interlude

Musical notation for measures 34-37 of the Interlude section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0-5) and a 'TAB' label. The measures are divided into four groups of four measures each. The first group (measures 34-37) shows a sequence of notes and fret numbers. The second group (measures 38-41) shows a sequence of notes and fret numbers. The third group (measures 42-45) shows a sequence of notes and fret numbers. The fourth group (measures 46-49) shows a sequence of notes and fret numbers. The notation includes a 'SL' (slide) instruction in measure 35 and measure 40.

38 Verse

TAB

43

TAB

48

TAB

53 Interlude

TAB

57

SL

TAB

1 3 1 5

0 0 0 1 1 3 1 5

3 3 3 3

61

TAB

0 1 0 0 2 0 1 0 0 2 0 1 0 0 2 0 1 0 0 2

2 3 0 3 0 3 0 3 0 0 3 3 0 0

66

1. 2.

TAB

0 1 0 0 2 0 1 0 0 2 0 1 0 0 0 0 0 0 3 3 1

2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

2 3 3 3

70

SL

TAB

0 0 0 1 1 3 1 5 0 0 0 1 1 3 0 1 3

0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 0

3 3 3 3 3 3 3 3

74 Verse

TAB

78

TAB

82

TAB

86

TAB

90

TAB

94

TAB

98

TAB

103

rit. molto

TAB

Father And Son

Intro

***1**----- ***1**----- **Verse**
G C/G | **G C/G** | **G** | **D** | **Cadd9**
 1. It's not || time to make a change, just re-lax, take it e

Am7 | **G** | **Em7** | **Am7** | **D** |
 - y. You're still | young, that's your fault, there's so | much you have to know. Find a girl.

G | **D** | **Cadd9** | **Am7** | **G** | **Em7** | **Am7** |
 set-tle down, if you want | you can mar- ry. Look at me, I am old, but I'm hap- py.

Verse
D | **G** | **D** | **Cadd9** | **Am7** | **G** |
 2. I was || once like you are now, and I know | that it's not eas- y to be calm | when you've four

Em7 | **Am7** | **D** | **G** | **D** | **Cadd9** |
 some-thing | go- ing on. Take your time, think a lot, think of eve- ry- thing you've g

Interlude
Am7 | **G** | **Em7** | **D** | **G C/G** | **G G/C** |
 for you will | still be here to- mor- row, but your dreams may || not.

Verse
G | **Bm7** | **C** | **Am7** | **G** |
 3. How can I || try to ex-plain, when I do | he turns a-way | a- gain. It's | al-ways been the san

Em7 | **Am7** | **D** | **G** | **Bm7** | **C** | **Am7** |
 same old | sto-ry. From the mo- ment I could talk | I was or- dered to lis- ten. Now there's a v

Interlude
G | **Em** | **D** | **G** | **D** | **C** | **G C/G** | **G C/G** |
 and I know | that I | have to go a-way. I know | I have to || go.

1. **Am7** | **D** | **Em7** | **D** | **2.** **D** | **G** | **D** |
 ||: | | | | | | | | | | | | | | | |

***1**----- ***1**----- **Verse**
G C/G | **G C/G** | **G** | **D** | **Cadd9** |
 4. I was once || like you are now, and I know | that it's not e

Am7 | **G** | **Em7** | **Am7** | **D** | **G** |
 - y to be calm | when you've found | some-thing | go- ing on. Take your time, think a l

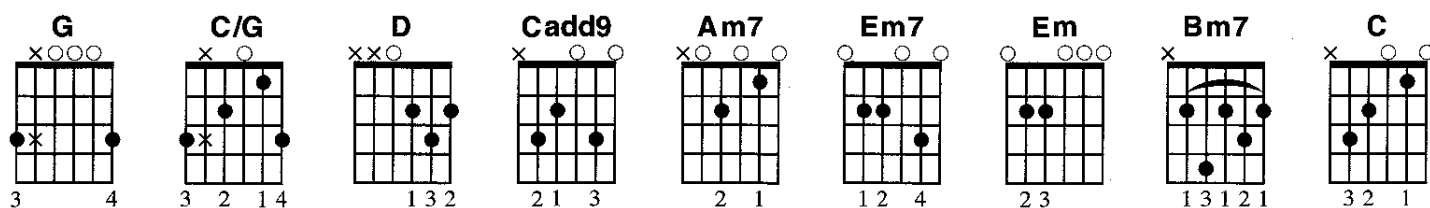
D | **Cadd9** | **Am7** | **G** | **Em7** |
 think of eve- ry- thing you've got, for you will | still be here to- mor- row, but y

Am7 | **D** | **G** | **Bm7** | **C** |
 dreams may not. And all the times | that I've cried, keep- ing all | the things I kr

Am7 **G** **Em** **Am7** **D** **G**
 — in-side, — it's | hard, — but it's hard | — er to — ig-nore — it. — | If they were right, — I'd a-gree, |

Bm7 **C** **Am7** **G** **Em**
 — but it's them — | you know — not me. — | Now there's a | way — and I know — | that I |

D **G** **D** **C** **G**
 have to go — a-way. — | I know — I | have to go. ||
rit. molto



Zupfbegleitung:
Picking Pattern:

G

* 1) **G** **C/G**

Rhythmusbegleitung:
Strum Pattern:

* 2) **Em7** **D**

* 3) **D** **C**

Rhythmusbegleitung:
Strum Pattern:

You Know I'm No Good

Amy Winehouse – Album Version

Words and Music
by Amy Winehouse
Bearbeitung: B. Sch

♩ = 110
Intro

Verse

5

9

13

CI

17

Refrain

TAB

21

TAB

25

TAB

29

Verse

TAB

33

TAB

3 0 0 0 3 3 0 0 2 0 2 0 0 0

37

TAB

3 3 3 3 3 3 1 3 3 3 0 0 0 1 0 0 3 0 0 0 0 3 1

CI

41

TAB

1 1 1 1 1 3 3 1 1 0 0 0 3 2 3 2 0 0 2 0 0

Refrain

45

TAB

1 3 0 1 3 1 3 4 3 3 3 1 2 1 2 0 3 4 0 0

49

53

Interlude

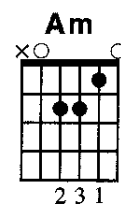
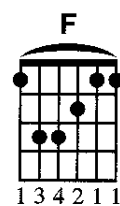
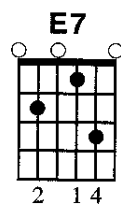
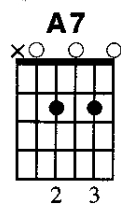
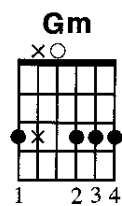
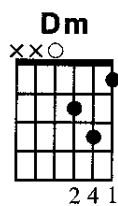
57

Refrain

Dm _____ I cheat - ed my - self, _____ **Am** like I _____ **E7** knew _____ I would, _____ **Am** I _____ **Dm** told you, _____ I _____ was _____

Am trou - ble, _____ you _____ **E7** know _____ that I'm _____ no good. _____ **Am** **Interlude** **Dm** **Am** **E7**

Am _____ **Dm** _____ **Am** _____ **E7** _____ 1. **Am** _____ 2. **Am** _____ :||
 2.x rit.

**Dm**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

17

0 0 2 0 2 0 0 0 1 0 1 3 0 3 3 0 3 0 3 3 0 0 2 0 2 0 0

21

0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 3 0 0 2 0 2 0 0

25

0 0 2 0 2 0 0 1 0 1 0 0 0 3 1 0 0 0 0 1 3 0 2 0 1

Refrain

28

3 0 1 3 0 1 3 0 1 3 1 0 1 1 2 2 2 2 0 2 2 2 0 2 2 0 0

32

TAB 3 0 0 3 0 0 3 0 0 3 1 0 1 2 2 2 2 0 2 2 0 2 2 0

B 2 2 2 2 0 0 0 0 2 0

36

TAB 0 0 1 3 5 0 3 1 0 1 0 0 0 0 0 0 0 0

B 0 0 3 0 2 2 0 0 2 0 0 2 0 0 0 0 0 0

40

TAB 0 0 1 3 1 0 2 0 3 0 3 1 3 1 0 1

B 0 0 3 0 3 2 2 2 0 0 0 0 0 0 0 0

44

TAB 3 0 3 0 3 0 3 3 3 3 1 0 1 1 1 2 2 0 0 0 3 0 2 0 0 0 3 0 2

B 2 2 2 2 2 2 2 0 0 0 3 0 2 0 0 0 3 0 2

48

TAB

Verse

52

TAB

56

TAB

60

TAB

64

mi

p

68

1.

3

2.

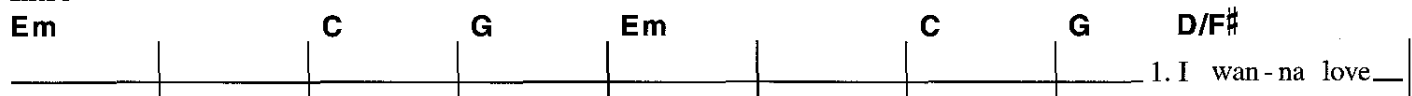
71

mi

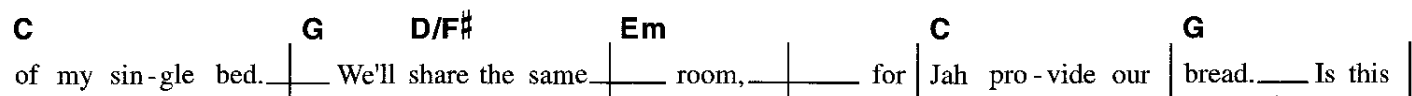
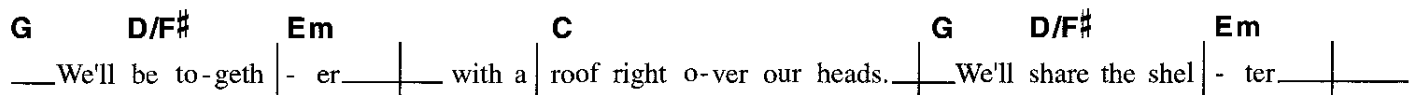
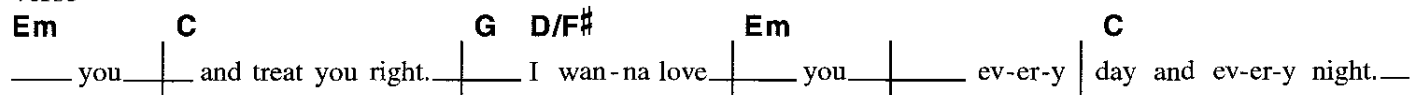
rit.

Is This Love

Intro

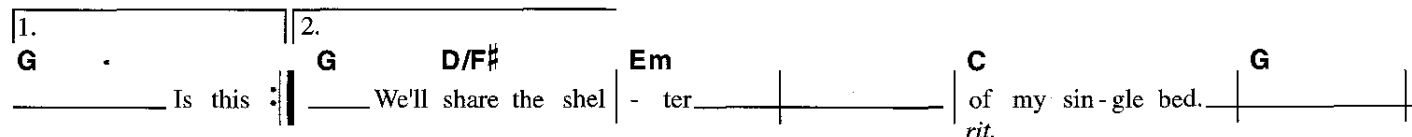
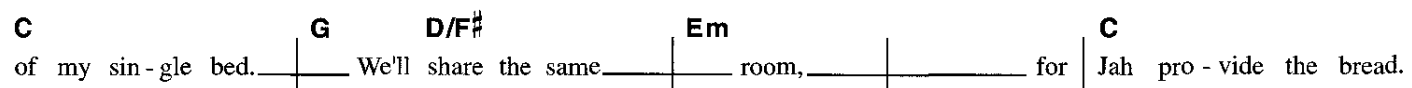
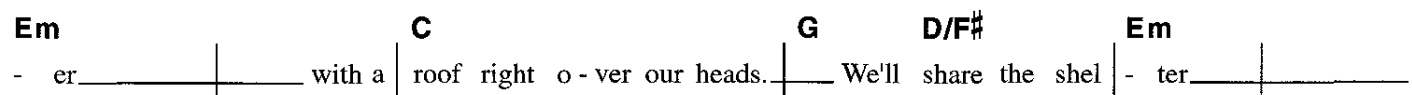
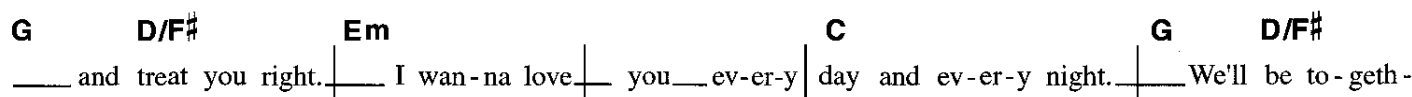
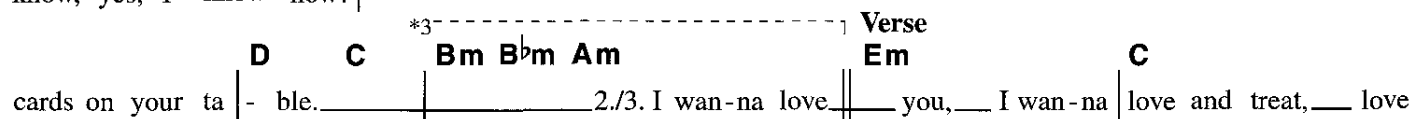
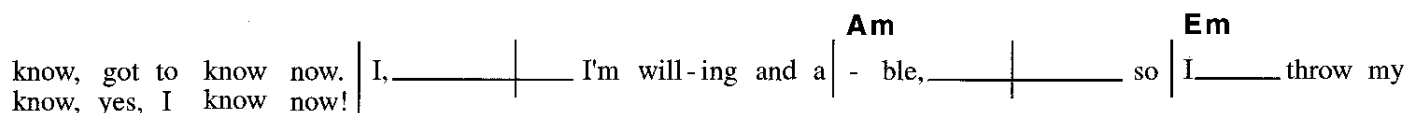
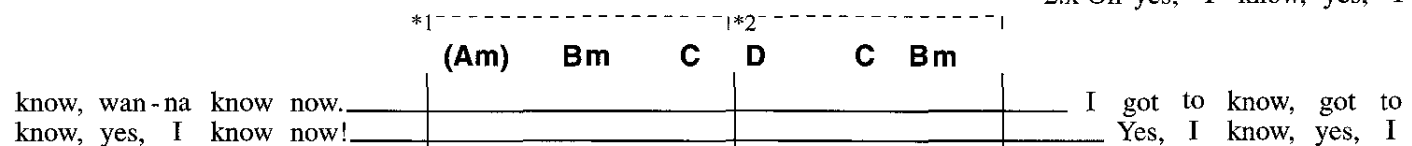
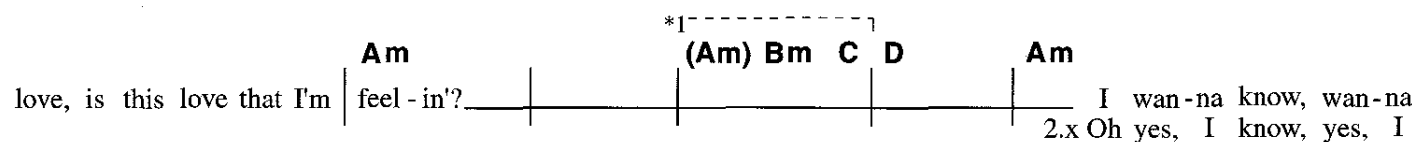
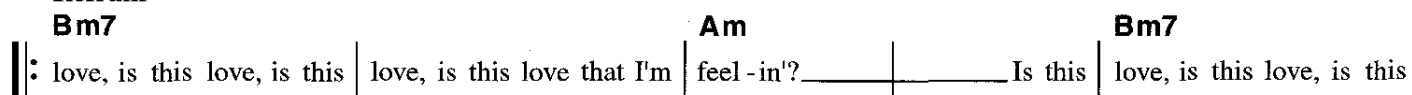


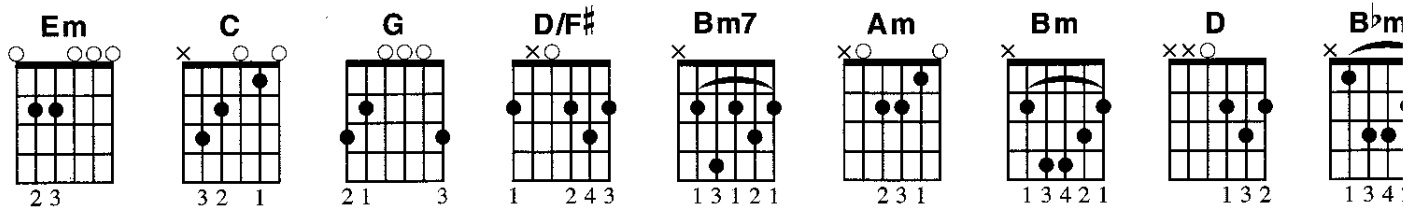
Verse



Refrain

Bm7





Zupfbegleitung:
Picking Pattern:

G D/F#

Rhythmusbegleitung:
Strum Pattern:

* 1)

Am Bm C

* 2)

D C Bm

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

* 3)

Bm Bbm Am